grand open and now must sate itself haps a common opera or two, and the mongred flusical connects. Mr. Damrosch and Mr. Ellis may feel assured that their season was at least three fourths and risit people waten her. When the music tred her she omised herself watching the success. They may pessibly however. for another year on a few concerts, persuccess. They may possibly, however, have been disappointed on the gross receipts for the week. But the public, even Melta, Cilve, or Eames. And even these names are not potent here at such a price when these who choose to can buy a round-trip ticket to Paltimore, pay \$3 for the next seat and save on the invest-ment. Of course, the management's re-joinder is that Music Ball in Faltimore. Tyler and her wealthy husband art "Carjoinder is that Music Hall in Faltimore is larger than the Lafaveite, and a higher price must be charged to get a paying audience. To which reply may be made that there are audience rooms in Washington larger than Eultimore's Music

Another opportunity the management lost to feather their posts was in the production of "Travinta." It was sung and played deter's oldest stock settings, and the furniture and costumes were atroctous. Cam-paned and Salignac reads an attempt to dress in the early eightcenth century period, but their ciothes houg on them as if they had been made for Krauss. Salignac american acting made no attempt at make up, and he is no beauty. There is a strange suggestion about his head that his wig is slipping down toward the back of his neck. This however, is only a high forehead: If he is the high-salaried artist his voice and position proclaim him be should have the and generosky to buy a wig of the The other operas fared better, especially

tosch and Ellis left us little to desir-Melba was charming as Vieletta and Marguerite: Salignac was good enough as Jose and Alfrede; Companari was completely satisfying both as Germont and Valentine; Ibos and Bouderesque both established themselves as finished artists, Standigl made the best Herald we which he enters, and Gadski and Kraus are incomparably the best leading German singers the devotees of Wagner could ask for. Mr. Dammesch's orchestra is a factor always to be depended upon.

With renewed astorishment we note the stained vigor of the singers who have devoted their lives to the rigorous elemands. of Wagnerian scores. Fischer has for nearly thirty years been singing the strident tones against bands of fifty, sixty, and century, he is still in the full pessession of his tonal powers. Ernest Erauss sings with a volume that would seem to presuge an early decline, but he declares that it is cens to grow upon the retina of the beholder's eye. There is a young man named Rains in the company, who played the Marquis in "Traviata," and a small role in "Carmen," and he mave out a few tremendous tones of the Krauss caliber, but with the snave flexibility of the Italian Its power is not his only recomemendation; he should be heard soon in

The only artistic failure of the week was Segrate. The attractive woman has imply missed ber calling. She is not a grand opera singer. It is impossible to criticise her voice. She has none to warrant critteal consideration in the class with Melba and Gardski. She would be in her clement in opera comique if she were given a conspicuous acting part and but little sing-There were artful touches in her performance of Carmen, but the artifice of more acting is not formidable against the fascination of acting joined with two possess. With these two in the cast on Thursday evening, one seeing the opera for the first time might well wonder now the the first time might well wonder how the part of the cigarette grilever made iny. pure and sweet of heart. Mr. firm's considerable recitative. Carmen has but

leave the Carmen to Caive, Julietic to work and cook, and fond of his razy Melha, Marguerite to Eames, Elsa to Gadski, and goes through the library of neglected operas in search of a character which she may re-create. In most of the of these peculiar people in unswerving low leading roles it is harder for an average alty to their country, and after the war singer to make a reputation than in a new role or a forgotten one. The students and the public have their ideas, and there are living embodiments of them. An ambitious young singer who cannot command a living composer should ferret out the libraries of the dead ones and re-create. make a character their own. It can be done. Calve even took holdly hold of a grained element of their sterling characurrent favorite and astonished the world with the illuminating power of her genius. She showed her generation the possibili-ties of Merimes's between Nethersole would probably never have acted Carmen if Caive had not acted as well as sung it before her. There are plenty of slumbering heroines awaiting the awakening touch ne inspired young genius. Whose in spired eye will discern them?

Mime. Melba attended both performanof the operas in which she did not sing. It half way to the stage on the mezzuine

Washington has had its little taste of ther and was the cynosure of all eyes be tween acts and of a great many even when the currain was up, for she was watched to was not a compliment and no noise. She did calesthenic exercises with the whole of her arms and spared the splitting of her those who can afford to will not come in numbers to pay \$5 to hear any but Patti. all of "Lohrngrin;" two acts of "Carmen" were enough for her. Who knows? Perhaps

too much Goodski's curiosity attracted ser into an orchestra chair for "Carmen," but she through, and attended "Ssore Acres" Wednesday evening. Many of the opera stigers who were not taken to Philadelphia for the performance at-tended Mr. Herne's production, Verhaps the greatest compliment paid it was by Bouderesque. The French basso speaks very little English, but he sat encaptored all evening and said when it was over: "I do not need to understand English; to understand that play and there actors I read their meaning in every line of their countenances every movement, in the tones of their voices, rather than in the words intoned." He is now entirestatic over

For several years Mr. Herne has been promising a new play "next year." That he doesn't produce it is not his fault. He has it finished, but the public has not tinished with "Shore Acres." Those theater-goots who have not seen that beautiful picture of taste and generosky to buy a wig of the life on the Maine coast have missed some of the finest character work on the American that Violetta could fall in love with and do all she did for Alfredo. The chorus the exquisite touches delicately woven into wore "all sorts" from "that day to this."

Melba was gowned extravagantly, but the thor gave to his work. It is doubtful if a dozen persons in the large number ex undersiyle of everything she were was just two dozen persons in the large nuclear combining shead of the period of the operation at the significance of some of the apparently minor but really important *Lobengrin," which was a pictorial treat-apparently minor but feally important touches. Who that saw the play could in-derstand why Ma Berry repeats so much derstand why Ma Berry repeats so much and with that peculiar melodious infection? Let one try it and discover its difficulty. It is a peculiarity of the women in that farmer fisher community on Maine's the evening. Van Amberg twee ordered rugged coast, where the roar and crash of the den of the lions at the Bowley finater. the sea is incressnot. The writer, who was some years ago a frequent visitor among these people, tried to discover the reason have ever seen. Fischer stands on an eminence beyond comment. Rispham will hereafter be the bulwari of any bill into speech, granaps, more closely.

She stated it in this way. "You will note how much these women are in the open air, where the constant sound of the sea mingles with, and often renders the speaker's words unintelligible. This ne-cessitates often a repetition, and a change in tone and modulation of the voice. The peculiar inflection, given in a lower of higher key, adds a carrying power that makes the person understood. It becomes habitual.

Small things make up the world. Who has noticed Martin Ferry's manner of whitding the stick, and closing the lack knife with his thumb alone, as well as early decline, but he declares that it is stropping its blade on his dusty boot; simply no labor at all. He swells his notes to such capacity that his very frame vocabulary. It is doubtful if a people in civilized any land has a more restricted vocabulary or use the simple words with more force. These and other peculiarities of the people are fast fading away, for the summer tourist has been and is rapidly

Who has taken note of the fact that Nathaniel, in telling the pathetic story of his father's death and the mother's devotion, takes from his pocket a frag-ment of string, and when Martin leaves him how he stands communing with him self and drawing the string through his fingers? The capacious pocket always contained a piece of string ready for use, notably in tying up the legs of little boys' pants and Millie's petricoat, so Santa Claus would have a large receptacle in which to put their gifts. How he portant this adjunct of those fisher folks pockets is, only those who have seen then repair breaks in their nets can under stand.

The three characters-Nathaniel, Marti such voices as Salignae and Campanari and Ma Berry-are true-to-life types that may be found to this day in the French man's Bay district. Simple, bonest, nagrow one's reputation. In fact, though she has realistic and beautiful pictures of their Nathaniel, with his six-dollar suit of It will be a wise prima donna who will clothes, his capabilities as man of all unnlishly stabtota brother, is a perfectly drawn picture.

There are, perhaps, no equal examples many like Nathaniel brought home and treasured as dear mementics the guns the 'fit in the war with." Even the old patched blue Army overcoat is a very familiar o's ject in these households. Quaint in their manners and speech inured to hardships in wringing a livelihood from the sterile soil and restless, cruel sea, economy was wanters, and those Army overcents did noble service in the cold winters after the war had been "fit out."

Anna Belmont, who is an important member of the company playing the latest success, "What Happened to Jones," was for sateral years with Charles Frohman as a prominent member of John Drew's company. Like all pretty actiesses, Miss Belmont has many admirers. Among them is a prominent young lawyer of Baitim-te. of the operasin which she did not sing. It was quite interesting to watch her, and to watch the audience watch her. She ist that Miss Belmont and the attorney wars half way to the stars of the watch. engaged to be married, and the matter

was firther elaborated by the statem of that the young lawyer accompanied ber to and from the theater every night, though occasionally when he could not serve the buge mastiff which he had presented to ber. It seems that the story was not altogether based on facts, and Miss Belmont was not much pleased at its publica-tion. On the evening after the run r

had appeared one of Miss Belmont's friends in the Company started home after the

performance, and found an unusually large

crowd at the stage entrance. Feeling convinced that they were wait ing to see who escorted the actress home be returned to tell Miss Beimont of the matter. She was in no mood to run the gaint-let of so many curious eyes, and as the dog was a migh she decided to make her escape through the front of the theater. When the other members of the company went out through the stage entrance there were eleven prominent young lawyers waiting there, and each one of them had with him a mastiff dog. They claimed that Miss Belmont had made each one of then think he was the "one and only" in 1er affections, and that each of them had invested in a mastiff deg in order to make good the new-paper story, and faim her plighted hand. Had she left the theater by the stage entrance they say the would have become immediately possessed of a kennel of mastiffs that it would have taxed her salary to keep supplied with food.

It wouldn't be true to nature if "Cumberland '61," didn't tell the story of men's and women's hearts trimuphing over the litterest fends that have up-Comberland countains of Kentucky, with the war off in the distance as a background. with liandrome soldiers and lovely affectionate women as the principal actors in theilling situations Mr. Pitou promises that he hasin Mr. Fyles latest creation a masterful and thorough production. After all, in-teresting as the dramatized incidents of the war have been, greatest interest attaches to the contingent incidents which go to make up the wars great and small that go on ir people's private lives. "Cumberlant '61" is said to be a play of this type, and one of the beautiful tender and thrilling pays in which the actual predispositions if hotheaded, excitable, unreasonable, and at the same time brave noble and devoted near and women are outlined in all their conflicting incidents, leading up to the points where the love of hearts triumphs over the bate of heads.

A New York contemporary cails attention to the fact that sixty years ago (Christmas week, 1837) Edwin Forrest played "Damon and Pythias" in the Park Theater. For a curtain raiser "Animal Magnetism" was performed, with Placide and Mr. and Mrs. Chippendale in the cast. A third play presented during the evening was "La Fayndere," with Lecomte. Wailack presented "The Brigand" at the Na tional Theater, and "La Payadere" and "Robert Macnire," the latter with Mr. Frowne and Mr. H. Williams in the cast, were also given. At the American Theater "The London Apprentice" and "Frost Spirit and Sun God" were the attractions. The Olympic presented "Calderon the Ergand; or the Castle Burner of the Mountains" and "The Bleeding Num of Lindenburg." At the Apollo the Italian At the Apollo the Italian Marionettes gave the ballet "La Sylphide" in the afternoon and "Forty Fide 'es" in

One of the attractions of the near future in which all lovers of high artistic achieve-ment will find a promise, is Mrs. Fiske, who comes to the Grand New Year's week. One of the characters in Mrs. Fiske's play. "Tess, of the D'Urbervilles," has been remarked upon by those who have visited English dairy farms for the fidelity with which it is drawn, and the peculiar Wessex atmosphere that is preserved in the portrayal. This almost novel character is genuine country bumpkin of Wessex, who vegetates only in pastoral England and fits into the landscape as naturally as a bay-tack or a hedgerow Living with the cows, he becomes bovine, following the plow, he gains the sobriquet of clodhopper. His bead is given him to eat with-not for thinking purposes-and as he plods through the "mulch of the barton, which, in plain English, is the ankle-te-p straw in the cowpen, he lolls his head an wonderingly hopes to surprise a dairymadd with a kiss, on the other side of the The English yokel is an adjunct hedge. to the farm. When he is seen elsewhere as an adventurer, a sailor or a soldier serving her majesty, he has lost the claim of simplicity that envelops him at his work It is on this account that Mrs. Fiske spent much labor in preserving in his true coloring the English rustic of today as Wessex. He is indigenous to the soil, but for once has been successfully transplanted, and may be seen in all his simplicity- surrounded by the dairymaids in "Tess, of the D'Urbervilles."

An interesting little curiosity in patron izing criticism, as well as an item inform-ing to persons familiar, with Gound's opera, is reproduced from a contemporary as too good to be lost: "Campanari, as Valentine, sang the small part assigned with his usual predigality of splendid voice, and interpolated a solo in the second act. which was an artistic gem in its rendi

O. M. Heinzman, a composer, performer, and teacher of reputation, has recently come to Washington to pursue his profes spenal duties. Prof. Heinzman has recently published several new songs, ballads, marches, and other morceaux of rare beauty, among which, of especial at-tractiveness, is "Thoughts of Love," ga-votte; "La Belle Marie," march, and "The Bridal Lay." march.

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New Play Bills.

What Happened to Jones," will be the attraction at the National this week. The story treats of one Ebenezer Goodly, who is a professor of physical culture. His family are expecting a visitor, in the person of the Rev. Anthony Goodly, from Australia, who it appears has been living in the Autipodes for over thirty years, and had been in constant correspondence with his manden sister in law. The first act opens with the household in a flurry of excitment and preparation as he is expected momentarily. In the meantime a suitor for the hand of one of Mr. Goodly's daughters induces Ebenezer to accompany him to a glove contest in the interest of anatomy, and after some personsion the professor goes. The contest is supposed to have taken place in a private club, and the police raid the place.

The professor and the young man escape

At the Grand this week the patrons of this theater will see "McCarthy's Mishaps," rewritten and reconstructed, with Barney Ferguson and Sam J. Ryan as the stars. It is said to be the funniest farce comedy on the stage, interspersed with specialties which have a connection with the plot of the play. A company of clever people have been engaged, among whom are mentioned the well-known Sadie Connolly, Murphy and Mack, James W. Reagan, Lew Spencer, the dialect come-dian, who has not been seen here for many years; Harry Norman, the baritone; Steve Ferguson; the bewitching Carlisle

"where the laugh came in." The com-

pany is of good caliber, its members are well known, and admired where they have been seen. Besides the Rays there will be

in the cast Bernard Dyllyn, Gilbert Girard.

Claffin and many others.



Anna Belmont.

Kathryn Osterman George Bouiface, Jr.

and are parkies by what they supposed was a policeman, but he is none other than a speciator who is being pursued himself. speciator who is being pursued himself.

The man enters the house a few minutes after the professor and after a few explanations relates how he had whipped the joint of the professor and after the grand may expect that they will be thous relates how he had whipped the joint of the professor and after the grand professor and grand prof liceman, and the complications begin This is Jones. He is a man of the world who lives by his wits and who sees in explain-ing his business that "when he strikes a slow town beselfs prayer books, and a fively town playing cards." As the police are around and in the house all the time the care the brother of Ebenezer so the story com-plicates itself through three acts. The company includes George C. Boniface, Jr., George Ober, William Bernard, Anna Belmont, Kathryn Osterman, Mrs. E. A. Eberle, Reuben Fax, J. W. Cope, Creil Kingston, Harry Rose, Florence Robinson, Rose Stuart and Mattle Ferguson.

"Cumberland, '61" will be produced at the Lafayette this week. It is the work if Mr. Frankiln Fyler, who is co-author of "The Girl I Left Behind Me." "Cumberland '61" is a story of a family fend in the Kentucky ciass vandeville performers. This organi-mountains; the war is of course going in at the time of the action of the play, but it is simply used as a background. It try, and it is thoroughly in keeping with serves to bring all the personages in the drama in the first act at West Point, while one is an officer and two are cadets and to array the officer on one side and two of the cadets on the other; the officer had already personal grounds for hatred of the cadets, and thus purely personal motives are brought into prominence and which might otherwise be purely military. The of icer is a villain who had brought up a young mountain girland had her educated under the condition that she should marry him when she was finished.

She has fallen in love with Gordon Grayne, one of the cadets, but he is the last of the family with which hers has has the fued. So her father, who was ready to space her the misery of an unhappy marriage when he learns that she so-called social clubs which predominate dislikes Colonel Murdoch, changes his in New York city. The situations are mind when he finds out who is her choice. From this on, the play is concerned with the working out of the found and the finel triumph of the separated levers. The scenery of the play is heautifully accurate in local coloring. The first act represents West Point, the second a cannon-breach church in the Cum-berland Mountains, the first scene of the third act an old Southern home. The second scene a bridge over the stream between the Ainsley and the Grayne farms and the last scene the interior of the Ainsley home. The names below show that Mr. Pitou has been careful in selecting actors of well-known ability to portray the different characters: Charles C. Craig W. J. Ferguson, Frank Losee, Edgar L. Davenport, Lionel Barrymore, John E. Kellerd, S. K. Chester, Richard Malchien, Alvin Drehle, Richard Webster, Florence Rockwell, Amelia Summerville, Millie Sackett and Viola Black.

The engagement of the Rays in Edga Selden's new comedy, "A Hot Old Time," is announced for this week at the Academy. The play comes to this city with an enviable record in the way of being an entertaining success, and as the cast is promised to be excellent, all the scene effects of the finest, and all the appointments carefully selected, Washin; ton ought to fall into line of appreciation of it and add more to the many thousands who have laughed at it. "A Hot Old Time" has been termed all sorts of things in attemptest classification. We are informed that it is really a musical farce comedy, modern and up-to-date, but with a sensible plot, well carried out. The rtory is ingenious and constantly changing, and there is in it so much real fun that the

The Blicu this week has Gottbold's Celebrities. At the head of this show are the Washbuth Sisters. Others who will appear in the bill are Pete Baker, the willknown and popular German comedian Collins and Daly, John McCarthy, Elsie Eastman, May Young, Ida Howell, Gibb and Simmons. Manager Griere is well-pleased with the popularity of his smoking concerts.

Miss Cora Routt will also again e seen at the bijon Theater the coming week, opening at tomorrow's matines. This announcement will be a delight to the Hillor's ostrons, where she won a bost of admirers week before last by her repdition of certain songs.

Manager Kernan has provided an excellent holiday attraction for this week in Sam Devere's own company of highnovelty attractions now fouring the coun the success achieved by the genial Sam in the past. Among the "stars" with which he has surrounded himself is Miss Mildred Howard DeGrey, the beautiful danseuse, in her fascinating new dance; the Glissandos, in a very novel musical specialty; Johnson and Dean, the refined travesty stars; Miss Cathryn Rowe Falmer, in difficult acrobatic dances; Walter J. Talbott, singer of popular ballads; Leonard and Bernard, the original comedy duo; Miss Pearl Haight, who has acquired the title of the American Anna Held; the Rice Brothers, eccentric triple-bar performers; Byron and Langslon, coniedy sketch artists, and the only Sam Devere, the original "Whistling Coon." The concluding feature on the program is a langsfable absurdity, entitled "The Peep O'Dea/Clab (No. 1). and Dean, the refined travesty stars; Miss laughable absurdity, entitled "The Peep O'Day Club," which is a satire on the many cleverly worked out and the complication aresaid to be exceedingly humorous. There wil, be matinees Tuesday, Thursday and Saturday (Xmas).

Fanny Davenport will certainly be warnely relcomed at the National Theater, where she appears next week in Sardou's 'La Tosca," 'Fedora' and 'Cleopatra." Her ambition has always been lofty, her scal is untiting, her energy amazing and be audacity and generosity in the matter of making productions commend her to all who have the best interests of the stage at heart. She spends money lavishly, Miss Davenport's productions stand conparison with those made by Sir Henc frying, and she has clearly demonstrated in more than one instance that she has the taste, the capacity, the ability and the wealth to cutdo Paris. Miss Davenperi will be supported by Melbourne, MacDo vell and a company of rare merit. Sale of seats will begin Thursday morning, L.

William Gillette, who has pleased u aforetime as actor in, and author good plays as "The Private Secretary, "Held by the Enemy," and "Too Much Johnson," will appear for the first time in this city in a serious role at Lafayette Square, week beginning Monday, Desember 27. The enormously successful "Secret Service" will be the realm through which, it seems almost certain, he will please crowded houses again. The play vill be presented with the same scenery and appointments, and almost the same cast with whichit has won the unprecedented approval of New York, Boston and London. While the play has been referred to as a war play, this is not the case in the commonly accepted sense of the term. The play

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is said to set forth war as reflected : the home, and not as seen on the field.

There is not a serious line in the pursion arcecomedy," McCarthy's Mishaps, will be the attraction at the Grand Opera ouse pext week. The piece was written solely to create merriment and drive away all thought of business care: that is why it has out-lived many of its class. There is a Well-defined p'ot, but it does not in the

The company is headed by the nomar; is of Irish comedy, Earney Ferguson and Sam J. Ryan. These clever people will, in addition to assuming the principal of so of the piece, introduce some of their original specialties. The company is a large one as well as a capable one, and many spe-cialties are interpolated throughout the piece to relieve the spectators from con

least detract from its brightness.



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stant laughter. These will be given by such well-known people as Charles Exitwood, Murphy and Mack, Lew Spencer, James W. Pengan, the Cariste disters, Steve Ferguson, Harry Norman and Ca-

On Tuesday evening at National Riffes Armory Ellen Vockey will give a musical and dramatic costume cecital for the benefit of the poor of the city. Miss Vockey has appeared abroad with account in dramatic productions and in recitals, especially in London, Carlshad and Jessden. At her coming recital she will have the assistance of the Tuxedo Mandolin-Club: Prof. Huber, pinnist: Master Hunt-violinist: Muses Katherine Revon. Fannie Washington and Luin McDude, wealists. The mie of seats has been very encouraging and the indications are that the entertainment will be an artistic and financial success.

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